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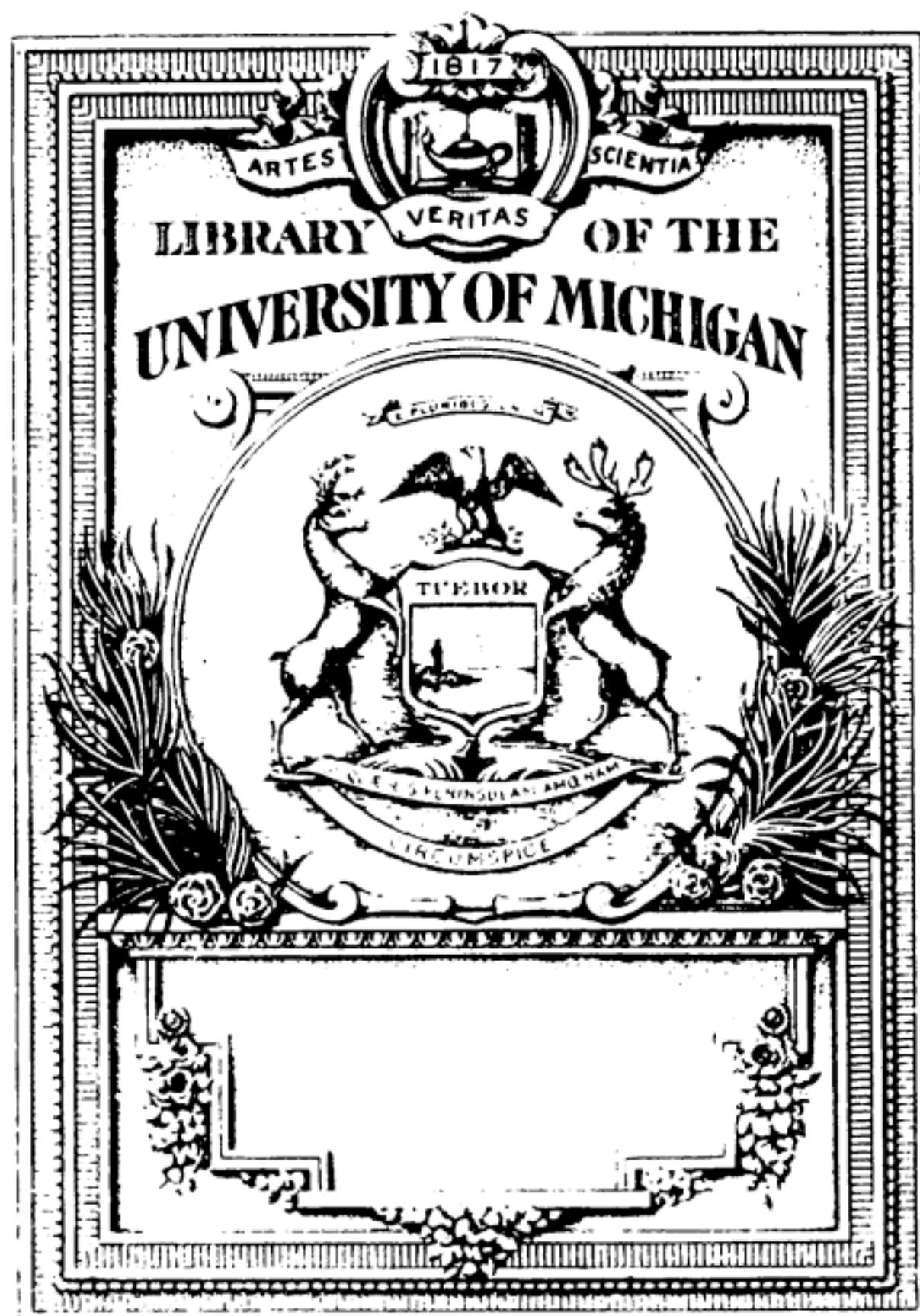
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By N. P. LIKHACHEV.

Large folio, pp. viii. 256, and 52; the text in Russian; with 8 photo-
gravure plates and 480 illustrations in the text; sewed.

Imperial Russian Archæological Society, St. Petersburg, 1911.

PRICE = = £6 net.

No student of Christian Iconography, Early Italian, Byzantine, or Russian, will be able to ignore this sumptuous book. The author, one of the foremost Russian Byzantinists, lays down as his main thesis that certain famous Russian icons, till lately believed to go back to purely Byzantine originals, are really to be derived from the compositions of the Italian primitives of the xvth century, and to this they owe their tender sentiment alien from Byzantine vigour. Though this Russian interest may make no special appeal to Westerners, no one interested in Byzantine art can fail to welcome the new light thrown upon the latter, by which it is seen to be far more receptive of outside ideas than we have been accustomed to think. The writer shows how the Italian motives were caught up and assimilated by the Greek Icon-painters, many of them Cretans, working in Italy at Otranto, Venice, &c., and so transmitted to Byzance, where they were appropriated by an artistic revival then in progress, whose existence we can just trace in its reflections at Athos and about the Balkans, but whose main productions perished in the fall of the Empire. From Byzance these motives were passed on to Russia in such a form that their origin has long lain hid, and here again they were subjected to the influence of a new artistic environment.

The author has taken the iconography of the B.V.M. to illustrate his thesis; to distinguish the new elements he has had to make an exhaustive study of the old forms, resulting in a complete survey of all the representations of Our Lady current in pure Byzantine art; these he reduces to four fundamental types. For this purpose, besides larger works of art, special importance attaches to the leaden seals as often belonging to persons who can be identified, and so offering definite criteria of date; the author has accordingly reproduced hundreds of these upon an enlarged scale, and commented upon them fully, so often supplementing Schlumberger. But the chief contribution to our knowledge is in the conception of a receptive Byzance, prepared to borrow even from the hated Latins, and capable of recasting its borrowings in its own moulds. Later Italian developments were rejected by Russia, because there was no longer any intermediate artistic centre capable of such recasting.

Apart from the value of the text, the innumerable illustrations of Italian paintings, Italo-Greek versions of them, Russian Icons shewing further assimilation of the same, also of Byzantine seals and other objects upon which the older motives appear, provide a store of material upon which workers in related fields will be glad to draw.—E. H. MINNS.

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| 59 | PURCHAS (Samuel). Purchas His Pilgrimes. In Five Bookes. The first, Contayning the Voyages and Peregrinations made by ancient Kings, Patriarkes, Apostles, Philosophers, and others . . . The second, A Description of all the Circum-Nauigations of the Globe. The third, Nauigations and Voyages of English-men, amongst the Coasts of Africa . . . The fourth, English Voyages beyond the East Indies, to the Ilands of Iapan, China, Cauchinchina, the Philippinæ with others . . . The fifth, Nauigations, Voyages . . . of the English Nation in the Easterne parts of the World . . . London Printed by William Stansby for Henrie Fetherstone . . . 1625—Purchas his Pilgrimage, Or Relations Of The World And The Religions Observed In All Ages . . . The fourth Edition, much enlarged . . . London, Printed by William Stansby for Henrie Fetherstone . . . 1626.
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The maps of Virginia and New France in Volume IV are also in exceptionally sound condition, they being often found defective. | | | |
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Reprinted from the edition of 1596. | 4 | 4 | 0 |
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- | | £ | s. | d. |
|--|---|----|----|
| 66 SPEILBERGEN. EAST AND WESTERN INDIAN MIRROR. By JORIS VAN SPEILBERGEN. Translated by J. A. J. DE VILLIERS. With a Bibliography and Index by BASIL H. SOULSBY. 8vo., with maps and illustrations; cloth Hakluyt Soc., 1906 | 0 | 14 | 0 |
| 67 STORM VAN'S GRAVESANDE. The Rise of British Guiana, compiled from his despatches, by C. A. HARRIS and J. A. J. DE VILLIERS. 2 vols., 8vo., cloth ib., 1911 | 2 | 0 | 0 |
| 68 STRACHEY (Wm.). Historie of Travaile into Virginia Britannia. Edited from the MS. by R. H. Major. 8vo., with map, facsimiles, and plates; cloth ib., 1849 | 3 | 10 | 0 |
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AUTOGRAPH LETTERS AND DOCUMENTS AND ASSOCIATION BOOKS

I.—Autograph Letters and Documents

86	BEACONSFIELD (Lord). A. L. s. "D". 4 pp., 4to., to G. Lathom Browne, on the Reform Bill, and enclosing a printed copy of a "Reply to a Letter from George Frederick Young Esq ^{re} ." <i>A very interesting letter</i> <i>Hughenden, Tuesday Oct^r. 23, 1849</i>	2	0	0
	'You are frightened by shadows. The ebullitions we have experienced were inevitable. Whom do they come from? L ^d Stanhope, a mad man, L ^d Braybrooke, an ultra Peelite, & Mr G. F. Young, the head of the very rump, wh: I wish to put an end to.'			
87	—— A. L. s. "D". 3 pp., 8vo., to G. Lathom Browne, with reference to a meeting at Aylesbury <i>n. d.</i>	1	2	6
	"Remember that the Press are courteously advised of the meeting & courteously provided for when they arrive. They were very sore about the neglect & rudeness they experienced in Essex."			
88	BEETHOVEN (Ludwig v.). A. L. s. 3 pp., 4to., to Count Oppersdorf, containing apologies for having been obliged to part with a symphony originally written for the Count, but promising him another in the near future <i>Wien, der 1-ten November 1088 (1808)</i>	55	0	0
	A most interesting letter, towards the end of which he refers to King Jerome's offer of the post of Kapellmeister. In Grove's Dictionary of Musicians we are told that this is the first trace of the offer, which Beethoven probably had no serious intention of accepting, but used it as a lever to better his position in Vienna. Mention is made of Prince Lichnowsky and Countess Erdödy.			
89	GEORGE II. D. s. 1 p. folio, Warrant for the necessary Achievements for the installation of the Margrave of Anspach as Knight of the Garter, with seal, the lower edge with the counter signatures cut away, <i>Given at Our Court at Kensington . . . this Thirtieth Day of June One thousand seven Hundred and Forty nine</i> (1749)	1	1	0

- | | £ | s. | d. |
|--|----|----|----|
| 90 BRONTË (Charlotte). 3 A. Ll. s., 5½ pp., 8vo., 1½ pp. and 1 p., 12mo., respectively, to Mr. W. Smith Williams, the reader for Messrs. Smith, Elder. The letters all refer to her sister Anne, the last one, dated May 30th, 1849, announcing her death. In the first letter she pathetically writes that, while feeling the selfishness of writing in a depressed mood, she feels the necessity of unburdening her mind, and gives a sad picture of her life during the last months before Anne's death.
<i>January, Mch., May, 1849</i> | 16 | 16 | 0 |
| "Too often I feel like one crossing an abyss on a plank—a glance round might quite unnerve.—Care of Papa and Anne is necessarily my chief present object in life to the exclusion of all that could give me interest with my Publishers. I want to keep myself as firm and calm as I can. While Papa and Anne want me I hope, I pray never to fail them." | | | |
| 91 CARLYLE (Thomas). A very interesting collection of Autograph Letters and Notes, to Mr. Alexander Gilchrist, and 2 notes to Mrs. Gilchrist
<i>1856-63</i> | 55 | 0 | 0 |
| (a) 4 A. Ll. s. 13½ pp., 4to., and three notes, thanking Mr. Gilchrist for his assiduity in looking for books and prints for Carlyle's use in writing "Frederick the Great," which he styles "this deplorable muddy business of mine," a favourite term of his in referring to this work, as a similar expression occurs in his letters to his brother. | | | |
| (b) 2 Notes to Mrs. Gilchrist, one, dated 31. Octr. 1863, thanking her for sending him a copy of her husband's life of Wm. Blake. | | | |
| (c) Original Order from one of Frederick the Great's ministers, with Carlyle's autograph note on the back. | | | |
| 92 CHARLES, Duke of Burgundy, called The Bold. Letter in French with autograph signature to "Les gens des comptes de nōs treschī et tres ame frē et cousin Le Duc de Bourbonnois dumerque en sa ville de molins," requesting them to deliver up to Johan Boudauet, baillie of Chastel chinon such documents and charters as may enable the receivers to render their accounts to him as "Comte de Charolois, seignr de chastelchinon et de Bethune. 1 p., 4to. <i>Escript a mons en Haiynnau le xxix^e jour de Nouembre año lviij (1458)</i> | 32 | 0 | 0 |
| A very fine example of this rare signature, the document being in excellent condition. | | | |
| 93 COOK (Captain James). Leaf from the Log Book of his second voyage, being the account of the experiences on March 26, 27, 28 & 29, 1773, when off the coast of New Zealand at the entrance to Dusky Bay. A very interesting fragment in the handwriting of Cook. In the entry for the 29th is an account of a trip up the bay, and of the leaving some medals and beads in the canoe of some natives who had retired to the woods on the approach of strangers
<i>March 26-29, 1773</i> | 72 | 0 | 0 |
| 94 ——— Leaf from the Log Book, in the handwriting of Capt. Cook. The front page is headed, in a different hand, "Weather and Remarkable Occurrences from New Zealand towards Cape Horn," and covers the time between November 12-21, 1774; the second page contains marine observations from November 22 to Dec. 4.
On Nov. 13th is the remark "An extraordinary fish of the Whale kind was seen, some called it a Sea Monster. I saw it not."
<i>Nov.-Dec., 1774</i> | 56 | 0 | 0 |
| 95 GRAY (Thomas). A. L. s. "T. G". 1 p. 4to. to the Rev. James Browne, Master of Pembroke College, Cambridge, in which he announces the sudden death of K. George II.
<i>Oct. 25, 1760</i> | 45 | 0 | 0 |
| "The King is dead, he rose this morning about six . . . in perfect health, and had his chocolate, between seven and eight an unaccountable noise was heard . . . they ran in and found him lying on the floor . . . This event happens at an unlucky time, but (I should think) will make little alteration in publick measures." | | | |

- 96 EDWARD IV. Edmund Duke of Rutland. Letter of credence to the Duke of Milan, for Anthony de la Tour, sent by the two brothers to the Duke of Milan and the Pope to inform him of the intentions and projects of the Yorkists, signed by Edward Earl of March and his brother the Earl of Rutland. This is an extremely interesting document, as the combination of these two signatures is excessively rare. It is also of great historical value, having been written on December 10th, 1460, very soon after the proclamation of the Duke of York as heir-apparent and protector, and probably only the day after the Duke had left London on his way north to punish the rebel army under Margaret of Anjou. Accounts vary as to the exact date, Fabian fixing the date as December 2, and other authorities as December 9, but it was generally supposed that the Earl of Rutland left London with his father. This document shows him to have been in London some days after, and he probably followed his father later.

1 p. oblong folio, *Datum london die x decembris*
M.cccc.Lx. (1460) 175 0 0

With the above are two interesting letters from Dr. Gairdner, and a notice by the same, Extract from "Notes and Queries," July 15th, 1871. In this notice Dr. Gairdner points out that the first part of the letter is written apparently in the name of Henry VI, which is, of course, quite probable, the Duke of York having been proclaimed Protector. A transcript signed by Etienne Charavay is also added.

- 97 ELIOT (George). Two A. L. s. 6 pp., 8vo., to Mrs. Gilchrist, with reference to the latter's cottage at Shottermill, and expressing delight with the surroundings, and acknowledging the indebtedness of herself and Mr. Lewes to Mrs. Gilchrist's "ready quick-thoughted kindness."

April 19, and July 3, 1871 12 0 0

"That 'sense of standing on a round world' which you speak of, is precisely what I most care for amongst out-of-door delights."

"During the first weeks of our stay I did not imagine that I should ever be so fond of the place as I am now. The departure of the bitter winds, some improvement in my health, and the gradual revelation of fresh and fresh beauties . . . have made me love our little world here. . . ."

- 98 SCOTT (Sir Walter). Original Holograph MS. of "PREFACE to MARMION." 4½ pp. 4to., *bound in levant morocco by Rivière*

April 1830 52 10 0

This is the preface to the poem in the Collected Edition published in 1830, the poem itself having been first published in 1808. The manuscript differs only slightly from the printed text.

- 99 ——— Original Holograph MS. of the "PREFACE to ROKEBY." 5½ pp. 4to., *bound in levant morocco by Rivière*

April 1830 52 10 0

With the exception of one small paragraph, probably inserted in the proofs, and a few corrections, the manuscript coincides with the printed text.

The poem was originally published in 1813, and, according to this preface, had a sale which "excepting as compared with 'The Lady of the Lake' was in the highest degree respectable."

- | | | £ | s. | d. |
|-----|---|-----|----|----|
| 100 | MARGARET OF BURGUNDY, Patroness of WILLIAM CAXTON. Signature to a letter to the Captain of the Castle of Petenghien ordering him to deliver up certain firearms to the Captain of Chastel Dandonaut. The date of the letter, 1478, is little more than a year after the death of her husband, Charles the Bold. <i>Escript a malines le second jour dauril lan lxxviii apres pasques</i> | 92 | 0 | 0 |
| | The signature of the Duchess of Burgundy is very rare. The document has an additional interest from the mention of "arquebusses," which only came into use in the latter half of the fifteenth century. | | | |
| 101 | READE (Charles). Original Holograph MS. of "The WOMAN HATER." 342 pp. 4to. and folio, <i>hf. red morocco</i> 1876-77 | 35 | 0 | 0 |
| | This above novel was published in 1877. The description of the insanitary conditions of Hill Stoke was drawn from the state of affairs existing in the hamlet of Stoke Row on his brother's estate of Ipsden. Incomplete, some pages wanting in various parts of the MS. On the back of 2 pages is printed a list of properties required for the Play "The Wandering Heir." | | | |
| 102 | —— Original Holograph MS. of "SINGLEHEART and DOUBLE-FACE." 117 pp. folio, <i>having Reade's Autograph signature on the last leaf; hf. red morocco</i> 1883 | 10 | 10 | 0 |
| | This novel based on a play produced in Edinburgh in 1883 was published posthumously, and was probably among the last written by the novelist. The MSS., as is unfortunately the case with most of this author's, is incomplete, the first chapter and one sheet being missing. | | | |
| 103 | SHELLEY (Percy Bysshe). Original Holograph Manuscript of the Pamphlet "A PROPOSAL FOR PUTTING REFORM TO THE VOTE by The HERMIT of MARLOW." <i>Title page and 16½ pp. 4to., inlaid and bound in red morocco gilt by Rivière</i> [February-March] 1817 | 650 | 0 | 0 |
| | This valuable manuscript was bought by Sir Stuart Samuel in 1893 and bound up for him together with the Title page of the Sale Catalogue, a cutting from a paper, with reference to the sale, a page from the "Notebook of the Shelley Society," and the excerpt from the "Shelley Library" by H. Buxton Forman. These items form a most interesting collection, especially as original Manuscripts of Shelley are very rare. On the back of one sheet is a pen and ink sketch of a temple surrounded by trees, with a note in the Autograph of Leigh Hunt. | | | |
| 104 | SYMONDS (John Addington). Autograph MS. 2 pp. folio, 1 p. 8vo., signed in full, of an [unpublished] Poem, 48 lines, entitled "Past, Present, Future." The last 2 verses were apparently written as an addition to the original poem <i>n. d.</i> | 15 | 15 | 0 |
| 105 | —— Autograph MS. 1 p. large 4to., signed in full, of a Sonnet [unpublished] entitled "The Alpine Wreath," probably written during his stay at Davos <i>n. d.</i> | 12 | 12 | 0 |
| 106 | WILDE (Oscar). The PICTURE of DORIAN GRAY. 4 pp. of text, with numerous corrections and additions in the writing of the author. This portion of the text forms the end of Chapter IV and the beginning of Chapter VI as they at present exist in the novel, and were probably part of the original as published in Lippincott's Magazine, June, 1890, corrected for the English edition, Chap. V. being inserted later from manuscript. <i>Bound in green morocco extra</i> [1890-91] | 35 | 0 | 0 |
| 107 | —— Original MS. of Chapter XVI of "DORIAN GRAY." 18 pp. folio. This chapter, headed "Fifteen" in the MS. is one of the numerous additions made by the author when | | | |

WILDE (Oscar) *continued* :—

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- 109 ——— MAGDALEN WALKS. A Poem of 32 lines, being an extract from the Irish Monthly, April 1878, with Corrections in the Autograph of the Author. *Bound in green morocco extra* *Magdalen College, Oxford (1878)* 21 0 0
- 110 ——— Original Holograph MS. of the Sonnet "ON THE SALE BY AUCTION OF KEATS' LOVE-LETTERS." 1 p. folio signed and dated *March* 8, 1885, with a portrait of Keats from "Court and Society" June 29, 1887. The poem was first published in the Collected Works. The sale, at which Wilde made several purchases, took place on March 2nd, 1885 55 0 0
- 111 ——— Original Holograph MS. of portions of "THE SPHINX." 4½ pp. folio and 3 pp. 4to. These pages were probably an early draft of the poem, only about 20 stanzas being complete, some of which are to be found unaltered in the printed version, others being partially or entirely suppressed. On one page is a pen and ink sketch, and on several pages are notes of rhymes. *Bound in green levant morocco extra* [1883] 210 0 0
- The complete and final MS. of this poem was presented to the British Museum by Robert Ross Esqre. The poem was commenced about 1882-3, but was not published till 1894.
- 112 WILLIAM III. D. s. 1 p. folio, Warrant for the supply of chapel furnishings to be used during the Campaign in Ireland. Given at our Court at Whitehall this — day of May . . . 1690 2 2 0

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4to., only 100 copies printed <i>ibid.</i> , 1764
— together 2 vols. in 1, 4to., in the original gilt calf binding <i>Strawberry Hill, 1757-64</i> | 84 | 0 | 0 |
| | HORACE WALPOLE'S COPIES, with his bookplate and numerous interesting NOTES IN HIS AUTOGRAPH. Inserted is an original autograph poem by Lady Temple, addressed to Lord Lyttleton. | | | |

- | | £ | s. | d. |
|--|----|----|----|
| 123 MILL (John Stuart). ON LIBERTY. Post 8vo., FIRST EDITION; cloth 1859
PRESENTATION COPY with an autograph inscription on the title " <i>From the Author.</i> " | 1 | 10 | 0 |
| 123* SOUTHEY (Robert). RODERICK, The Last of the Goths. 4to., FIRST EDITION; <i>russia gilt, with broad gilt borders (rebacked)</i> 1814
PRESENTATION COPY TO CHARLES LLOYD, the poet, with an inscription on the half title in the autograph of Southey " <i>Charles Lloyd, from the Author.</i> " Inside the front cover is the armorial bookplate of Lloyd.
In his article on Lloyd in the Dictionary of National Biography the late Sir Richard Garnett says, "In 1799 Lloyd married Sophia, daughter of Samuel Pemberton of Birmingham, with whom, if De Quincey can be trusted, he eloped by proxy, employing no less distinguished a person than Southey to carry her off." If this is correct the combination of the two names in this volume makes it particularly interesting. | 10 | 0 | 0 |
| 124 WORDSWORTH (William). THE EXCURSION. 4to. FIRST EDITION, <i>half calf</i> 1814
This copy belonged to Charles Lloyd, the poet, and has his autograph inside the cover " <i>Charles Lloyd, Bingley.</i> " There is also an inscription on the flyleaf in the autograph of his sister " <i>Sarah Lloyd 1828—to her dear brother Robert Lloyd. Octr., 1848.</i> " | 4 | 0 | 0 |

BIBLES, THEOLOGY, ETC.

- | | | | |
|--|----|----|---|
| 125 BIBLIA GRAECA. ΠΑΝΤΑ ΤΑ ΚΑΤ' ΕΞΟΧΗΝ ΚΑΛΟΥΜΕΝΑ ΒΙΒΛΙΑ ΘΕΙ'ΑΣ ΔΗΛΑΔΗ ΓΡΑΦΗΣ ΠΑΛΑΙΑΣ ΤΕ, ΚΑΙ ΝΕ'ΑΣ. Sacrae Scripturae Veteris, Novaéque Omnia. (Colophon on fol. 446a :) Venetiis In Aedib. Aldi Et Andreae Soceri. MDXVIII Mense Februario.
Sm. folio, in Greek, 448 leaves (including 3 which are blank, and the last leaf having on the verso the printer's device only), quite complete; with headpieces and ornamental initials, many of which are printed in red; a fine and large copy, with some uncut leaves, in dark blue morocco extra, gilt edges Venice, Aldine Press, 1518
VERY RARE in fine condition. Though the Complutensian Polyglot text of the Septuagint was the first printed, this was the earliest published.
Darlow and Moule 4594; Renouard, p. 84, no. 8.
* * See illustration on following page. | 35 | 0 | 0 |
| 126 BIBLIA GRAECA. New Testament. ΤΗΣ ΚΑΙΝΗΣ ΔΙΑΘΗΚΗΣ ΑΠΑΝΤΑ. Nouum Testamentum. Lutetiae. Ex officina Roberti Stephani. MDXLIX. 2 vols. in 1, 16mo., in an eighteenth century English binding of red morocco gilt Paris, 1549
This copy has the misprint <i>pulres</i> for <i>plures</i> in the preface. | 1 | 5 | 0 |
| 127 ———— Η' ΚΑΙΝΗ ΔΙΑΘΗ'ΚΗ. Novum Testamentum. Editio nova . . . In qua diligentius quàm unquam antea Variantes Lectiones . . . Studio et labore Stephani Curcellæi. Amstelodami, Apud Danielelem Elsevirium clolclxxv. 2 parts in 1 vol., 12mo., a small hole in title, otherwise a fine copy; red morocco extra Amsterdam, 1675 | 1 | 5 | 0 |
| 128 NEW TESTAMENT in an Improved Version upon the basis of Archbishop Newcome's New Translation. 8vo., calf 1808 | 0 | 4 | 0 |
| 129 LEA (H. C.). Historical Sketch of Sacerdotal Celibacy in the Christian Church. Second edition. Roy. 8vo., cloth Boston, 1884 | 0 | 18 | 0 |
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——— printed by Whitchurch 1552 1844
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——— printed by His Majesty's Printers, 1662 1844
——— printed by Charles Whittingham, Chiswick 1844
——— together 7 vols., folio, black letter; dark olive levant morocco gilt, gilt edges, by Riviere 1844
Beautifully printed by Charles Whittingham, Chiswick, for William Pickering. | 21 | 0 | 0 |

- | | £ | s. | d. |
|---|---|----|----|
| 131 LIPSIUS (J.). <i>Justi Lipsii De Cruce Libri Tres. Ad sacram profonamque historiam utiles. Una cum Notis. Editio ultima, serio castigata. 12mo., with engraved title and 18 plates; lower blank margin of title mended; maroon morocco by Bedford Amsterdam, 1670</i>
The plates illustrate with horrible minuteness the tortures of the various modes of crucifixion in use amongst the Romans. | 2 | 2 | 0 |
| 132 ROCK (D). <i>HIERURGIA; or the Holy Sacrifice of the Mass, with notes and dissertations illustrating its doctrines and ceremonies. 2 vols., 8vo., with plates; cloth; SCARCE</i> 1833 | 2 | 10 | 0 |

BIBLIOGRAPHY

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| 139 INDEX to DIBDIN's edition of 'Typographical Antiquities.' 3s 6d 1899 | |
| 140 LIST OF MASQUES, Pageants, etc. by W. W. GREG. 5s 1902 | |
| 141 ABSTRACTS from the Wills of English Printers and Stationers, from 1492 to 1630. By H. R. PLOMER. 3s 1903 | |

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Only 50 copies were printed;—it is the scarcest of Thomas Taylor's translations. | 30 | 0 | 0 |
| 182 | —— The Metaphysics of Aristotle, translated from the Greek; with copious notes . . . by THOMAS TAYLOR. Impl. 4to., FIRST EDITION, LARGE PAPER; <i>a fine tall copy in half morocco printed for the author, 1801</i>
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| 183 | FABRICII (J. A.) BIBLIOTHECA GRAECA sive notitia scriptorum veterum graecorum . . . editio quarta . . . curante G. C. Harles . . . 12 vols. and index. 4to., <i>vellum neat Hamburg, 1790—Leipzig, 1838</i> | 2 | 16 | 0 |
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[Strassburg, H. Knoblochtzer, about 1481] 250 0 0

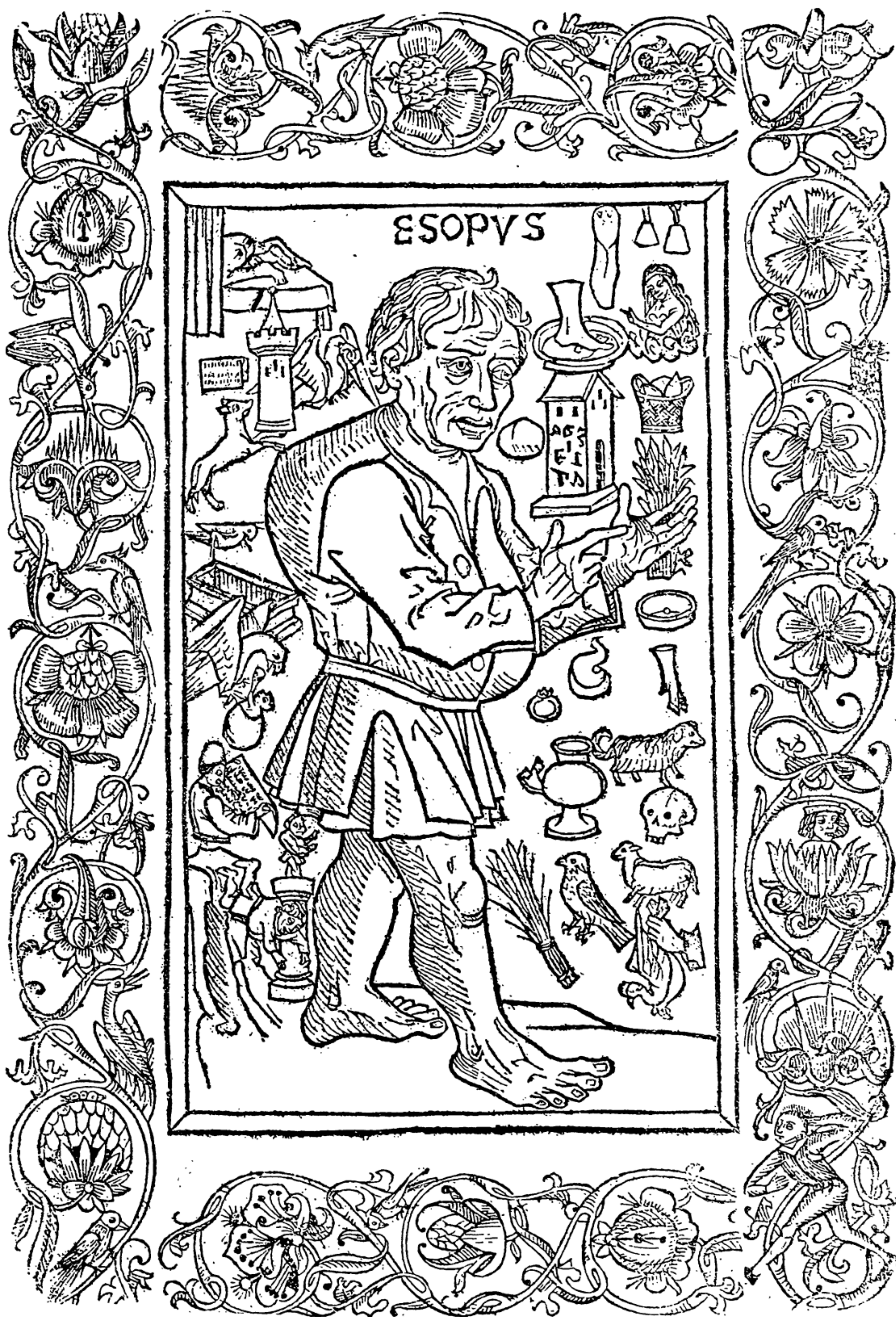
Apparently the first edition with these cuts, which were copies from those used in the editions printed at Augsburg by Günther Zainer and Anton Sorg, and at Ulm by Johann Zainer. The same blocks were afterwards employed for the edition printed at Antwerp in 1486 by G. Leen. On the flyleaf of his copy of this latter edition William Morris remarked:

"The cuts in this Æsop are copied from the earlier woodcuts of the Ulm and Augsburg editions, but are not literal reproductions of them. They cannot be said to be as well cut as their originals, or to have the same spirit and ease of drawing. At the same time they show a greater feeling for decorative effect than the German cuts. It may be noted, for instance, that in most cases the Flemish [really German] designer has substituted clean-drawn bunches of ornamental leafage for the mere fuzzy heads of trees in the earlier designs: he also shows his appreciation of the value of black as a colour by taking advantage of the shoes, belts, and other details of raiment, and the backgrounds of caverns and the like to introduce black points and masses. Altogether these cuts are a very successful and ornamental series . . ."

Not in Hain; Proctor 387.

* * See illustrations on pages 21-22.

- 193 AESOPUS. VITAE ET FABULAE. Sm. folio, Gothic letter, 114 leaves (a⁸b-p^{6.8} q⁸); with a large portrait of Aesop and 192 other WOODCUTS, besides numerous chiaroscuro initials; the first leaf, with the large woodcut, cut round and skilfully



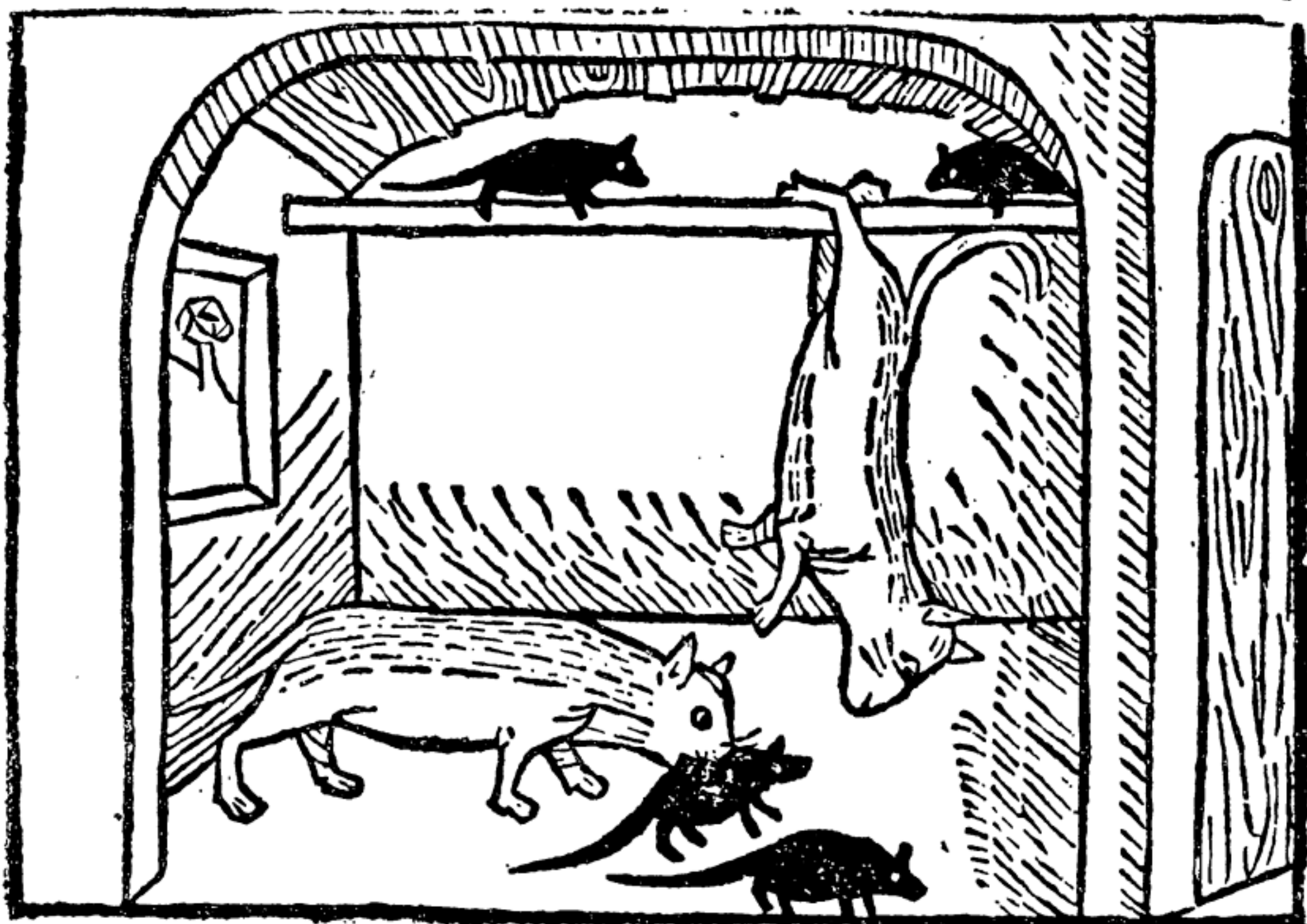
192. AESOP, [STRASSBURG, H. KNOBLOCHTZER, ABOUT 1481]
(Reduced)

Remicij



Fabula viij. De muribus et catto

Ita ruidens si semel fallit^r. fict^s s. z. simulatis hoib⁹ nō am-
 plius confidit De quo audi fabulaz In domo quapiā plu-
 res fore mures catt⁹ p^rsentiens illuc accessit atq³ nūc vnū nūc
 aliū capiēs q̄plures mterimdo comedit vex. mures cū se idies
 sūmi p^riperēt ad vnū coacti inqūt secū decetēo iferi⁹ n̄ ē descē
 dū. nolū⁹ enī p^rditū ire oēs s; b̄ sup⁹ manē q̄ catt⁹ ascēdē n̄ pōt



192. AESOP, [STRASSBURG, H. KNOBLOCHTZER, ABOUT 1481]
 (Slightly reduced)

*mounted, otherwise a quite sound and fine copy ; russia extra,
dentelle borders, joints, gilt edges, by Clarke and Bedford*

[Basel, Johann of Amorbach, about 1490] 210 0 0



193. AESOP, [BASEL, JOHANN OF AMORBACH, ABOUT 1490]

The cuts in this edition are pretty close copies (57 of them, however, in reverse) of those in the Strassburg edition. An objectionable cut on b_{3b} is omitted, but there are three additions, viz., the lower cut

on a_{2b}, and those on b_{4a} and b_{5a}. The cut on q_{4b} is also entirely different from that in the earlier edition.

The same blocks were used (with a few exceptions) in the edition printed at Basel in 1501 by Jacobus of Pforzheim.

Not in Hain; Proctor 7629.

* * See illustrations on pages 23-24.



Liquanti cum nihil sint irascuntur melioribus: et grauitur minantur que facere nequaquam possunt. Sicut musca que sedit iⁿ temone. et mule iuncte quā tarde ambulas ait. ambula. nam pungo tibi ceruicem sic mula dixisse fertur: verba tua non pauesco: s^{ed} huius qui prima sella sedet: qui frenis ora regit: et loris iter flectit flagello excusso: nobis poti^{us} hic timendus est. Tu autem insolens et fana que nihil aliquando uales fortioribus facere.



193. AESOP, [BASEL, JOHANN OF AMORBACH, ABOUT 1490]
(Upper half of a page only)

194 AUGUSTINUS (S.). QUINQUAGINTA *Augsburg, A. Sorg, 1475*
Hain *1987; Proctor 1641. This was the first dated book printed by Sorg.

AMBROSIUS (S.). EXPOSITIO IN EVANGELIUM LUCAE. *With large woodcut initials* *ibid.*, 1476

Hain *900; Proctor 1648.

BERNARDUS (S.). MEDITATIONES. *[ibid., c. 1476]*
Hain 2880; Proctor 1653.

— 3 works in 1 vol., sm. folio, Gothic letter, all printed in the same type; with rubrications; remarkably fine, clean, and large copies, with several uncut leaves; in the well-preserved original binding of wooden boards covered with pigskin, with clasps intact *Augsburg, A. Sorg, 1475-6*

18 0 0

195 BIBLIA LATINA (the 42-line or Mazarine Bible). One

£ s. d.

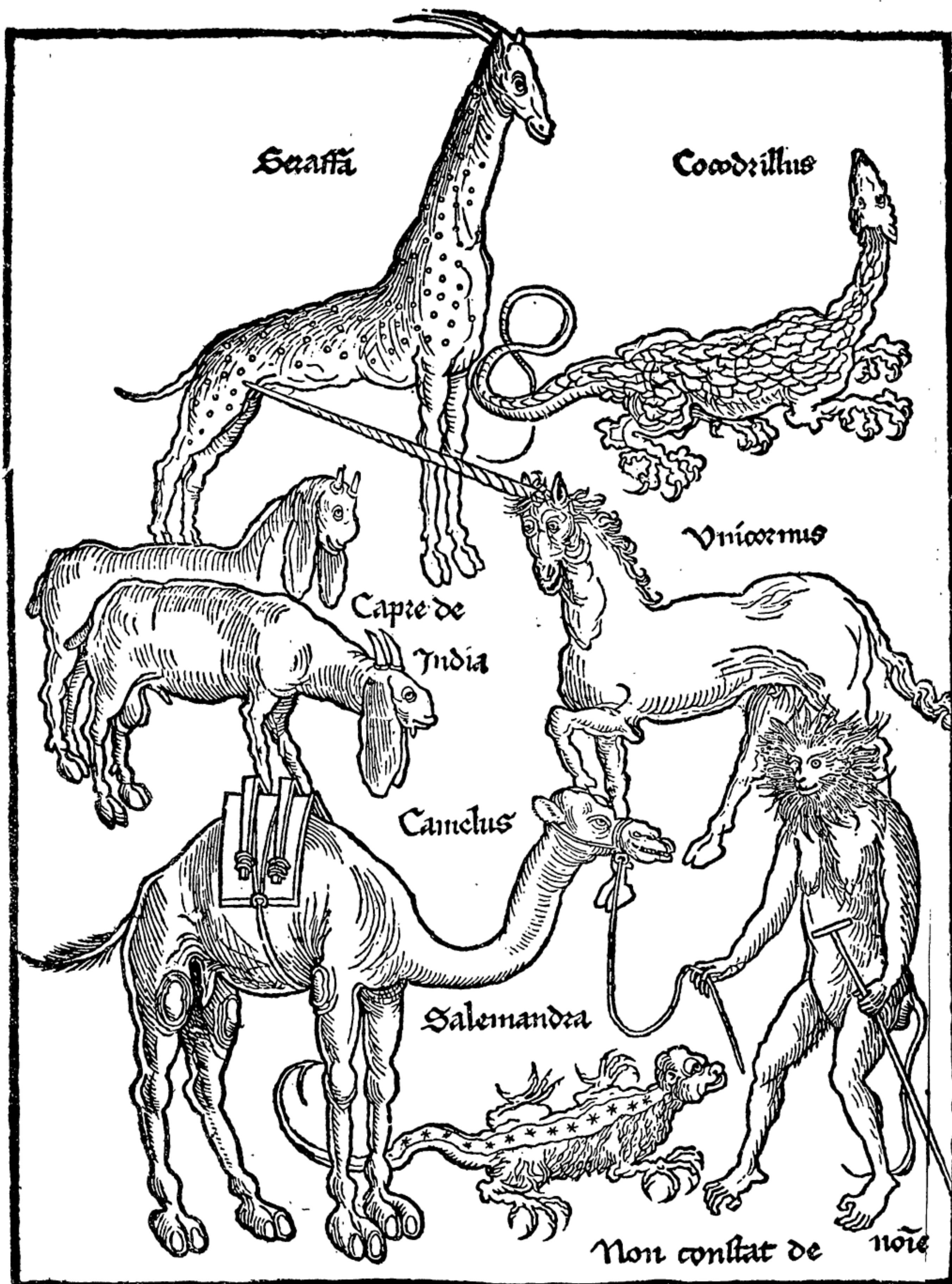


196-8. BREYDENBACH, ITINERARIUM, MAINZ, E. REUWICH, 1486
(Much reduced)

leaf (fol. 364), PRINTED ON VELLUM; with headlines etc.
painted in red and blue; in sound condition

[Mainz, Gutenberg and Fust, 1453-56] 63 0 0

This leaf from the first book produced by typography has evidently been recovered from a binding. It is printed on both sides, and contains the greater part of chapter 38 and the whole of 39 of *Ecclesiasticus*.



196-8. BREYDENBACH, ITINERARIUM, MAINZ, E. REUWICH, 1486
(Reduced)

196 BREYDENBACH (Bernhard von). ITINERARIUM TERRAE
SANCTAE.

Sm. folio, with a full-page frontispiece representing an allegorical figure of Mainz, with the arms of Breydenbach and his companions, 7 large folding views of Venice, Parenzo, Corfu, Modon, Crete, Rhodes, and the Holy Land, and other woodcuts; the woodcut of Indians slightly cut into (as usual), some of the folding woodcuts a little mended in the folds, and a few small wormholes at beginning and end, but on the whole an exceptionally fine and sound copy; brown morocco extra, gilt edges, by Clarke and Bedford

Mainz, E. Reuwich, 1486 225 0 0



196-8. BREYDENBACH, ITINERARIUM, MAINZ, E. REUWICH, 1486.

197 — the same. Sm. folio, the folding woodcuts a little mended and a little colour by a contemporary hand on the woodcuts in the text; an exceptionally large (305 × 215 mm.) and fine copy; with the blank last leaf; in a seventeenth century English binding of red morocco extra, gilt edges, the joints repaired 1486 250 0 0

FIRST EDITION. It is very rare, especially in such fine state as the above two copies, with all the plates intact. The illustrations, which besides the panoramic maps mentioned above comprise a number of others, mark a new era in the history of wood-engraving and book-illustration, and their designer, Erhard Reuwich of Utrecht ranks with the first of his time. The engraver, whose name is unfortunately unknown, is entitled to equal credit.

BREYDENBACH, ITINERARIUM, 1486, *continued* :—

£ s. d.

"These woodcuts are remarkable, not only as the best executed illustrations in any mediæval book (William Morris) but as being the first woodcuts in which shading is used in masses and not merely to help the outlines, as the first which are the acknowledged work of a named artist, and as the being the first definite attempts to represent places and persons in a life-like way, and drawn from the life. This is also the first book with folding illustrations."

Hain *3956; Proctor 156.

* * See illustrations on pages 25-27.

- 198 ——— REISE INS HEILIGE LAND. Sm. folio, *printed in the same types and with the same woodcuts as the Latin edition; the foremargin of the frontispiece and some of the folds in the larger woodcuts a little mended, but on the whole an exceptionally sound and fine copy; brown morocco, blind-tooled gilt edges, by Rivière, an old German bookplate, "Fürstl. Schwartzburgisches Wappen," inserted from a former binding*
Mainz, E. Rewich, 1486 210 0 0

FIRST EDITION IN GERMAN. It has the same illustrations as the Latin edition.

Hain *3959; Proctor 157.

* * See illustrations on pages 25-27.

- 199 DIALOGUS CREATURARUM. Sm. 4to., *Gothic letter, 90 leaves; with over 120 remarkable outline WOODCUTS, and the printer's large device on the last page, besides ornamental initials; a quite sound copy in straight-grain blue morocco gilt, gilt edges, with the Syston Park bookplate*
Antwerp, Gerard Leeu, 1491 84 0 0

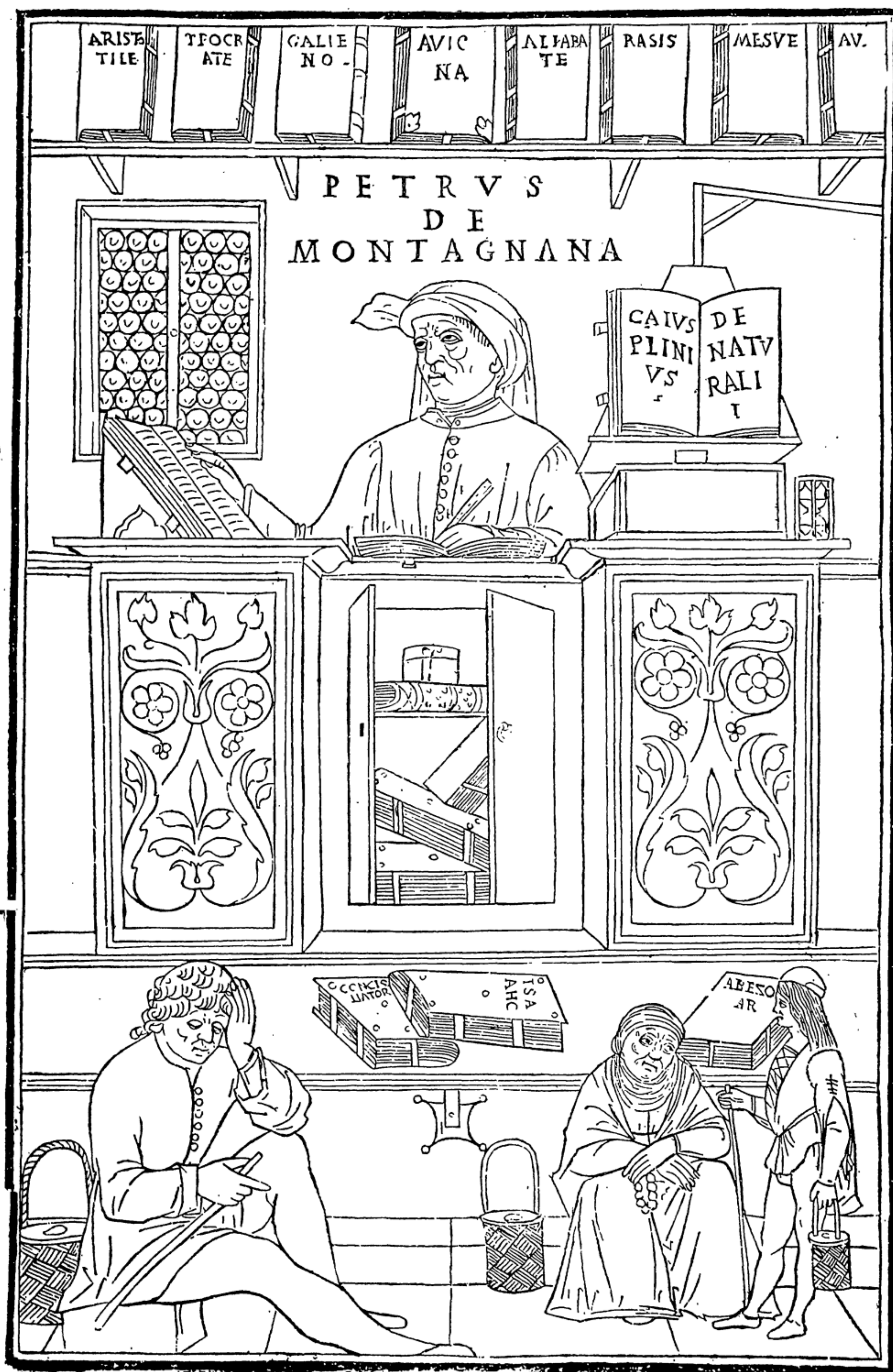
Their restrained simplicity of design and quaint humour have rendered the woodcuts in this book celebrated.

Campbell *564; Proctor 9396.

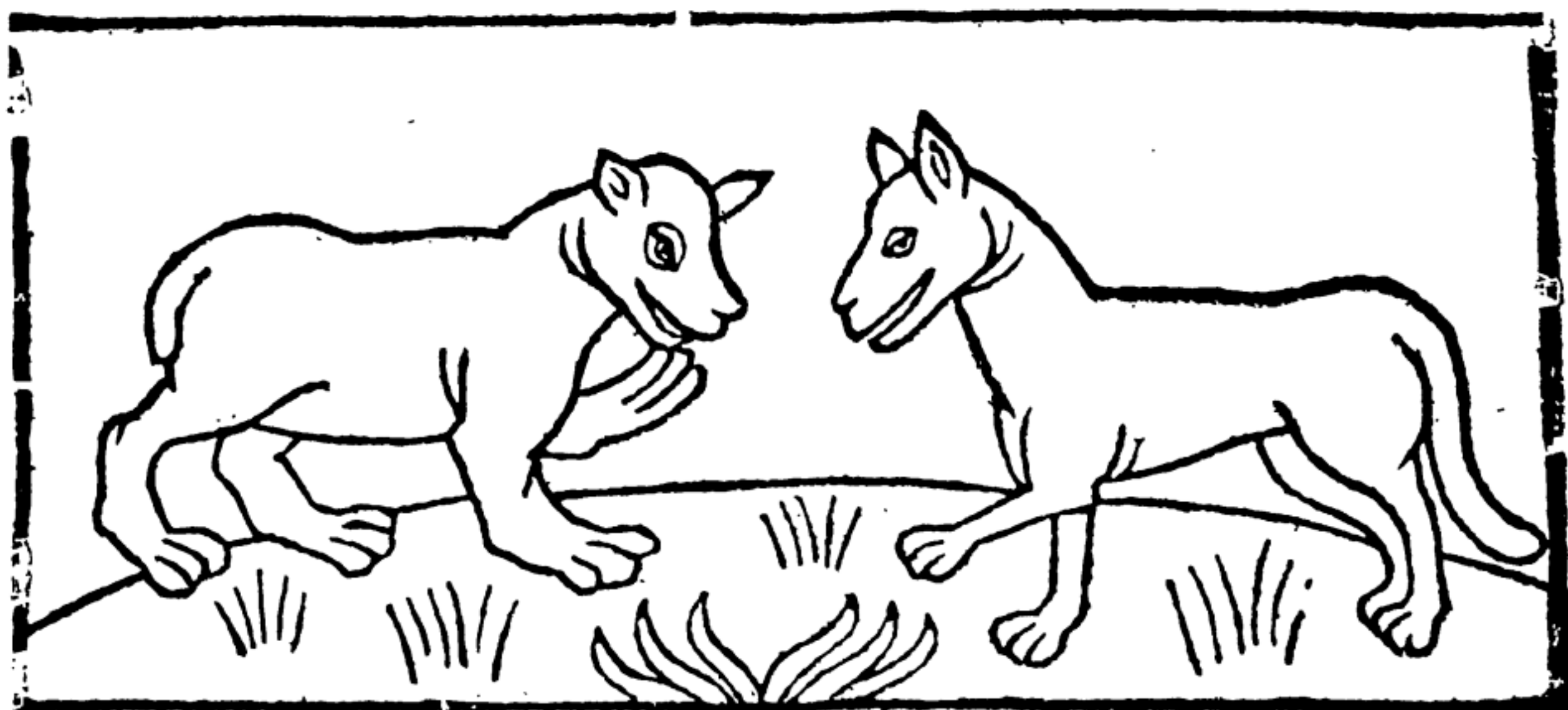
* * See illustrations on opposite page.

- 200 KETHAM (Johannes de). FASCICULO DE MEDICINA.
Sm. folio, 52 leaves, *printed in Roman letter; with 1 diagram and 9 SUPERB OUTLINE WOODCUTS full size of the page, giving figures of men and women, physicians, and surgical operations, all on a large scale; a few quite small mendings and restorations, and one or two marginal rules very slightly cut into, but a very good copy in crimson morocco, gilt edges, by Masson-Debonelle*
Venice, J. and G. de Gregoriis, 1493 163 0 0

BEST EDITION; of extreme rarity, especially in fine condition. Most of the woodcuts in this book exhibit a wonderful triumph of design, and must take the front rank among the best examples of Venetian wood engraving towards the close of the fifteenth century. Nothing but the *Poliphilo* can be put in line with it. The book was first printed in Latin in 1491, but it then contained only a few anatomical cuts. "Two years later, that is in 1493, an Italian translation of Ketham's hand-book was produced by the same printers, in a new and more richly decorated form. The opportunity afforded by the issue of this version, to enlarge the number of illustrations, was not neglected by the printers. New and more elaborate figures were substituted for the old ones; and some free original compositions were added. . . . Along with the purely professional designs, adopted



200. KETHAM, FASCICULO DE MEDICINA, VENICE, J. AND G. DE GREGORIIS, 1493.
(Much reduced.)



199. *DIALOGUS CREATURARUM*, ANTWERP, G. LEEU, 1491

or adapted from those in the original edition, we find in the Italian version of 1493, four new woodcuts, each of them filling a folio page. In the first, we see the physician, Petrus de Montagnana, lecturing from his rostrum: beneath him sit an old man, and a woman with a child, who represent the patients. The second exhibits a pillared hall, with a consultation of physicians; and the third represents the dissection of a dead body, with a doctor lecturing from his chair above, and a number of students standing below, witnessing the operation. In the fourth, a man sick with the plague is seen lying on a bed, surrounded by several persons; amongst whom two assistants bearing censers for fumigation.

"The design is undoubtedly by an artist nearly related to Gentile Bellini. The figures are from twelve to fifteen centimetres in height, and—especially the heads—drawn with much skill. There is a statuesque ease in the arrangement of the compositions, which gives them an appearance of relief, and harmonises admirably with the simple and firm outline-drawing. The scenes which exhibit the dying plague-patient, and the consultation of doctors, have a touch of that solemn gravity which Venetian art knew so well how to infuse into the pictorial representation of important incidents."—*Dr. Lippmann.*

The last woodcut, the scene of dissection, is very remarkable, being coloured. The colouring has not, however, been applied by hand, but has been put on by some mechanical process, at the same time as the printing.

Not in Hain or Proctor; Copinger, ii, 2433 and 3449; Reichling, ii, p. 199.

* * See illustration.

201 LUDOLPHUS DE SAXONIA. TBOECK VAN DEN LEVEN ONS HEEREN IHESU CHRISTI.

Sm. folio, printed in Gothic letter, double columns, 306 leaves; with 147 fine WOODCUTS, of which 24 are full-page, the printer's device, and numerous woodcut initials, all carefully coloured by a contemporary hand, but not heavily; a very fine copy in red levant morocco super-extra, covered with a mosaic arabesque design of light and dark green morocco, richly tooled and gilt, doublure of red morocco, gilt edges, enclosed in a case Antwerp, Gerard Leeu, 1487 250

VERY RARE. No perfect copy has been offered for sale in England for many years. This was the first edition of the Dutch text, and also the first appearance of most of the woodcuts with which the book is so richly illustrated. If the two or more pieces of which many of the illustrations are composed are all enumerated the number of woodcuts is very much greater than that specified above.

Hain-Copinger 10048; Campbell *1181 (incorrect collation); Proctor 9369.

* * See illustration.

202 SALLUSTIUS. OPERA, etc. 4to. (sm. folio size), Roman letter, 75 leaves [a₂₋₈ b-e^{8.6} f⁶ g-h⁸ i-k⁶, a₁, a blank, being cut away]; with a BEAUTIFUL PAINTED AND ILLUMINATED BORDER on fol. 2 and a similar one on fol. 23, and several illuminated initials; some annotations in a contemporary hand; a fine copy, with wide margins; in an eighteenth



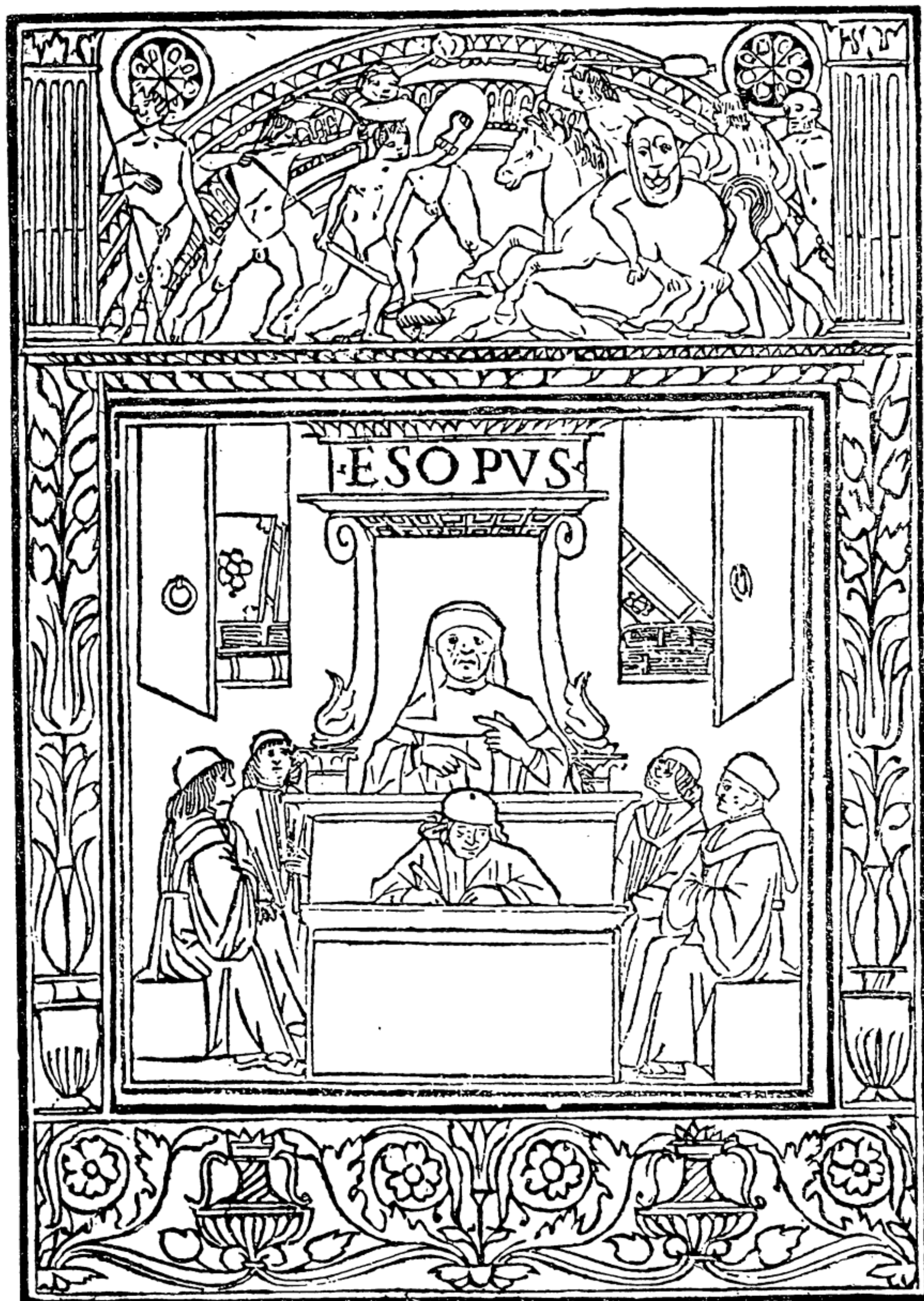
201. LUDOLPHUS, LEVEN JHESU CHRISTI, ANTWERP, G. LEEU, 1487.



century binding of English red morocco with Harleian gold tooling, gilt edges

Venice, Johann of Köln and Johann Manthen, 1474 75 0 0

VITA AESOP.



204. TUPPO, VITA AESOPI, VENICE, MANFREDUS DE BONELLIS, 1492

AN EXTREMELY RARE EDITION. The colophon appears on the verso of fol. 64, after which follow the life of Sallust, the invective against Cicero and the latter's reply, and the speech of Lucius Catiline in reply to Cicero.

Hain-Copinger 14201; Proctor 4287 (the date is 23 March 1474, not 22 March).

* * * See illustration.

- 203 SCHEDEL. *LIBER CHRONICARUM* (Nuremberg Chronicle). Folio, with over 2000 SPIRITED WOODCUTS by MICHAEL WOHLGEMUTH and WILLIAM PLEYDENWURFF; wanting the 3 quite blank leaves, but having those which are blank except for the headlines and foliation numbers; 2 or 3 leaves slightly smaller than the rest of the book, some inscriptions scratched out on the title, and a small piece of 1 leaf mended, but a very good copy; morocco

Nuremberg, A. Koberger, 1493 38 0 0

FIRST EDITION of the celebrated Nuremberg Chronicle.
Hain-Copinger *14508; Proctor 2084.



204. TUPPO, *VITA AESOPI*, VENICE, MANFREDUS DE BONELLIS, 1492

- 204 TUPPO (Francesco). *VITA AESOPI* (in Latin and Italian). Sm. 4to., Gothic letter, 42 leaves; with 24 very beautiful outline woodcuts, each within an ornamental border; a fine and large copy in modern calf gilt, gilt edges

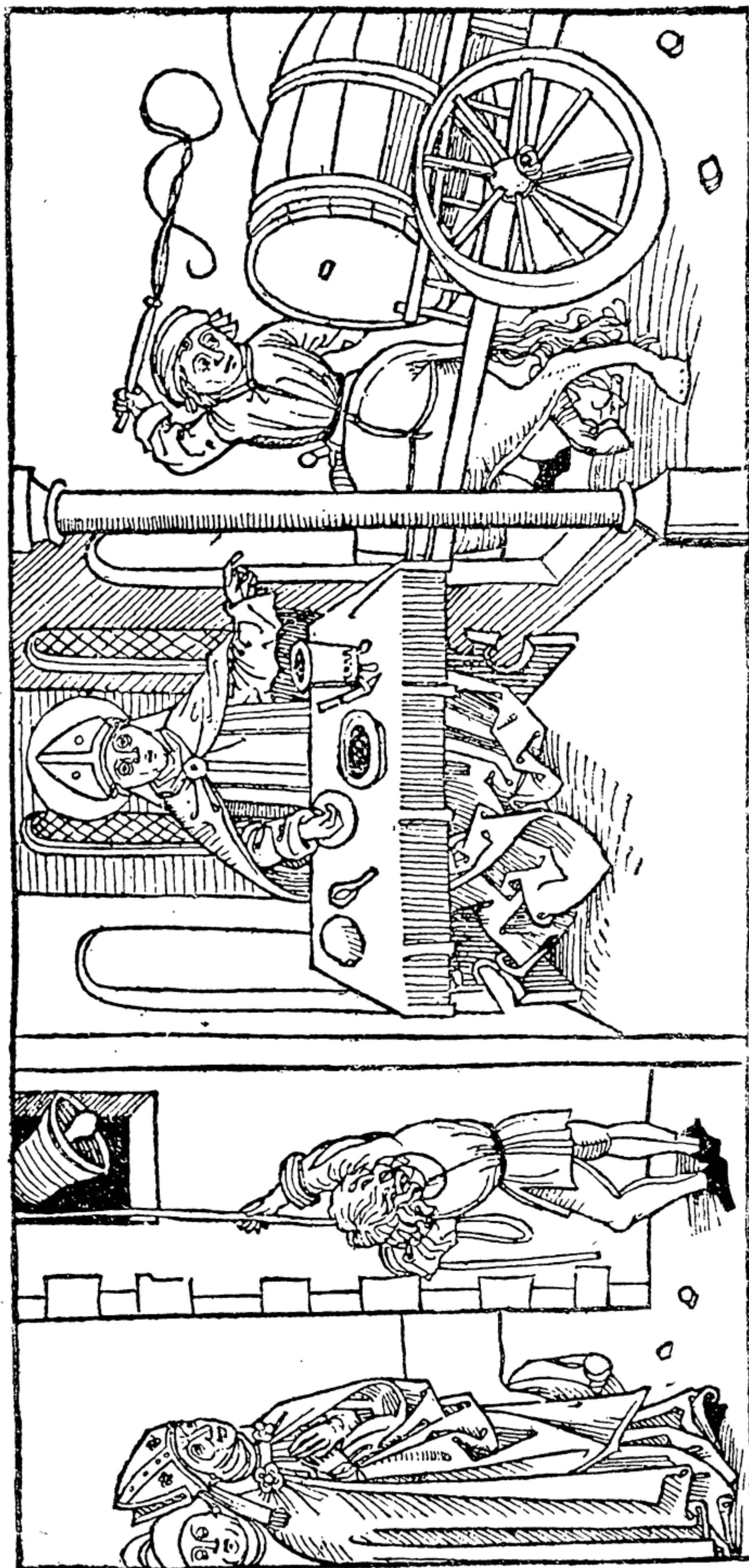
Venice, Manfredus de Bonellis, 27 March, 1492 250 0 0

EXTREMELY RARE; I know of the existence of only two other copies; viz. those in S. Mark's Library, Venice, and in the Bodleian Library, Oxford.

This was the first appearance of these exquisite woodcuts (with the exception of the first, which comes from the *Aesop* printed twice by the same printer in the previous year). There were reprinted editions published at Venice in 1493, 1503, and 1505. It was also the first separate edition of the life of Aesop by Tуппо, which had previously been issued only in conjunction with the fables.

Hain 354; Prince d'Essling 611; Reichling, iv, p. 103;
Proctor 5360.

* * See illustrations on pages 31 and 32.



206. VORAGINE, DAS PASSIONAL, NÜRNBERG, A. KOBERGER, 1488

205 VALTURIUS DE RE MILITARI.

£ s. d.

Sm. folio, 262 leaves (including the 3 blank leaves), printed in Roman letter, with over eighty GRAND WOODCUTS of military engines, weapons, etc.; with large initials of burnished gold having interlaced ornamentations on grounds



206. VORAGINE, DAS PASSIONAL, NÜRNBERG, A. KOBERGER, 1488
(Reduced)

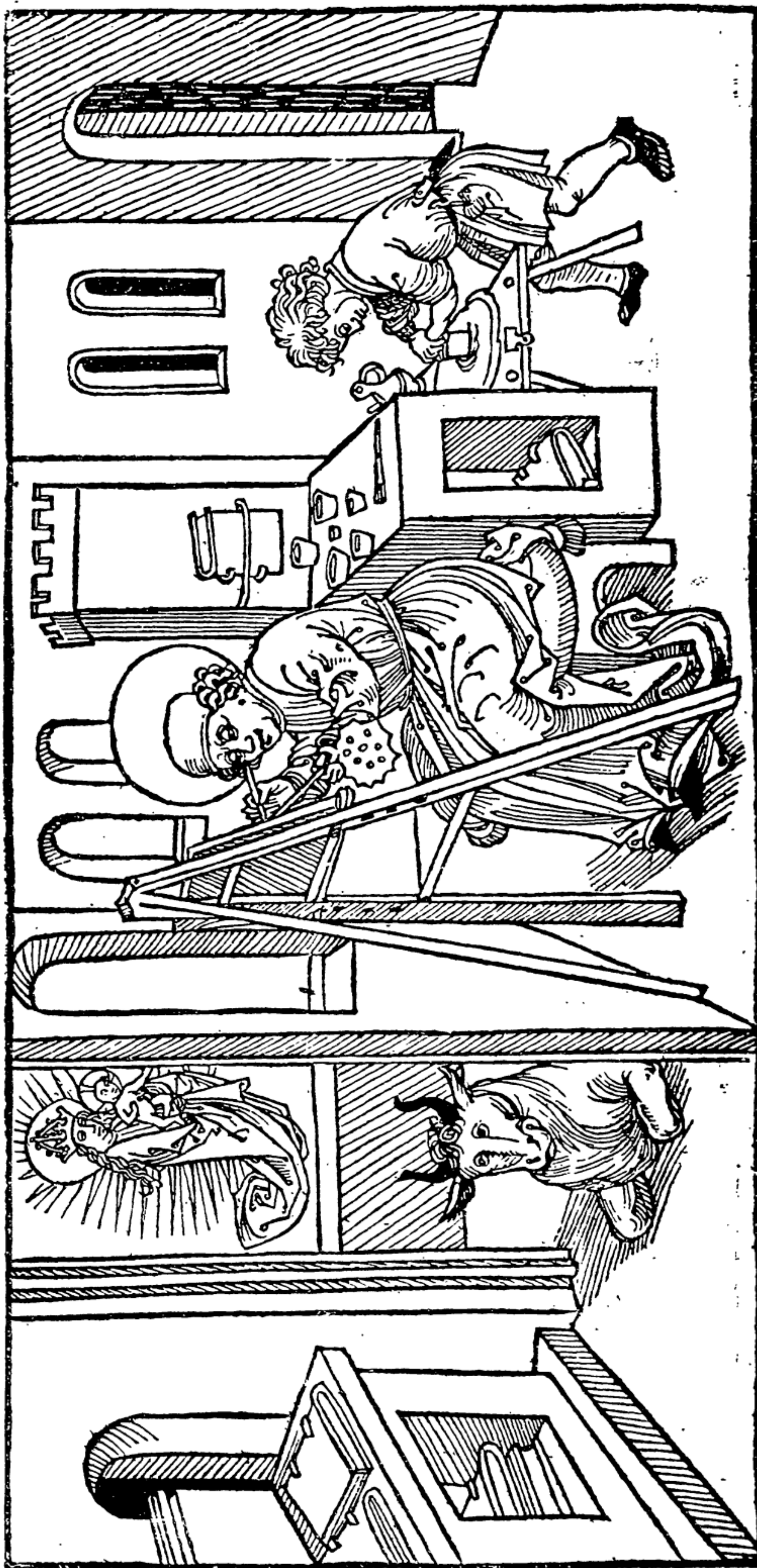
of various colours, smaller initials and chapter-headings in red and blue, etc.; a little waterstained here and there, and a few insignificant wormholes in the last few leaves, but a very fine and unusually large copy; in an eighteenth century calf binding

Verona, Johannes of Verona, 1472 315 0 0

A very fine copy of the FIRST BOOK PRINTED AT VERONA (the date 1470 at the end of the opusculum, Sommariva's Italian translation of the *Batrachomyomachia*, is that of composition, not printing). It is also the first Italian book illustrated with cuts by a native artist, and the first dated book with woodcuts of any kind printed in Italy, being preceded only by the *Turrecremata* of Rome, in which the illustrations were done by a German artist. The woodcuts in this book are of

exceptional excellence, and their design has been attributed with much plausibility to the celebrated Veronese sculptor and medallist Matteo de Pastis.

Dr. Lippmann says of the book: "It is a masterpiece of printing ;



206. VORAGINE, DAS PASSIONAL, NÜRNBERG, A. KOBERGER, 1488

3 *

its Roman types, harmonious if not absolutely correct in form, are impressed with beautiful regularity upon paper of magnificent strength and thickness; and the woodcuts which adorn the pages are not the least of its merits.

"The cuts are for the most part mere professional delineations of military engines; but the designs are so clear, and the lines drawn with such a bold and firm hand, that they strongly remind us of Lionardo's masterly sketches of similar objects. There is equally high quality in the occasional human figures of warriors in armour and the like, and in the figures of the animals pulling the waggons and chariots. The engraver's work also is of such perfect execution that the original drawing can have lost nothing of its merit in his hands. The difficulties with which the old system of cutting the block lengthwise had to contend, in the reproduction of simple straight lines, seem to have had no existence for the artists who worked on the Valturio. The lines fall everywhere exactly into their true perspective; the corners form correct angles sharply and clearly drawn. When we reflect upon the position which the technique of wood-engraving occupied in all countries about the year 1472, we must recognize perforce that this book is one of the most noteworthy productions of an age astonishingly fertile in new inventions."

Owing to portions of several of the woodcuts extending to the edge of the foremargins, copies almost invariably have some of them cut into. But this copy, being exceptionally large, has none cut into. The book had been written some years before its publication, as it was dedicated to Sigismondo Malatesta, who died in 1464. It was the only book printed by John of Verona, unless indeed he can be identified with Giovanni Alvise, who in conjunction with Alberto Alvise was printing at Verona in 1478.

Hain-Copinger *14378; Proctor 6912.

- 206 VORAGINE (Jacobus de). DAS PASSIONAL. Folio, Gothic letter, 388 leaves [^{*2} a-t^s v⁶ x^s y⁶; A-Z^s aa^s bb⁶ cc-dd^s, of which dd_s is blank]; with 259 REMARKABLE WOODCUTS; the plain upper margin of the first leaf restored, otherwise a quite sound and very fine copy; dark brown levant morocco extra, gilt edges, by Bedford. Nuremberg, A. Koberger, 1488 125 0 0

VERY RARE. The last two lines of the colophon differ from those described by Hain. They are: vierzehenhundert vñ im achtvndachtzigsten. nach cristi vnsers lieben | herren geburt. |

Hain *9981; Proctor 2065 (the copy in the British Museum is very imperfect).

* * See illustrations on pages 33-35.

ENGLISH HISTORY AND LITERATURE

- 207 ANCIENT LAWS AND INSTITUTES OF ENGLAND: comprising Laws enacted under the Anglo-Saxon Kings from Æthelbirht to Cnut, with an English translation; the Laws called Edward the Confessor's; the Laws of William the Conqueror, and those ascribed to Henry I: also, Monumenta Ecclesiastica Anglicana . . . and the ancient Latin version of the Anglo-Saxon Laws. Edited by B. THORPE. 2 vols., roy. 8vo., half calf neat 1840 1 16
- 208 ARABIAN NIGHTS' ENTERTAINMENTS (The). A new Translation from the Arabic by EDWARD WILLIAM LANE. 3 vols., 8vo., with many hundred engravings on wood by William Harvey; half calf, gilt backs 1841-40-41 1 16

- | | | £ | s. | d. |
|-----|---|-----|----|----|
| 209 | ARNOLD (Matthew). FRIENDSHIP'S GARLAND. Post 8vo., FIRST EDITION; <i>a clean copy in the original cloth, SCARCE</i> 1871 | 1 | 15 | 0 |
| 210 | AYTOUN (William Edmondstone). Lays of the Scottish Cavaliers and Other Poems. Post 8vo., <i>newly bound in half calf, gilt back</i> 1868 | 0 | 10 | 0 |
| 211 | BACON. The Essaies Of Sr Francis Bacon Knight, the Kings Solliciter Generall . . Imprinted at London by Iohn Beale, 1612.
Sm. 8vo., <i>a very fine and exceptionally large copy, with wide fore and lower margins; red morocco gilt, gilt edges</i> 1612 | 105 | 0 | 0 |
| | Third edition issued with the author's sanction. John Jaggard had, however, published a pirated edition in 1606 and another in this same year 1612.
It is dedicated to 'my loving brother, Sr John Constable Knight', Bacon having lost his own brother Anthony, to whom the previous editions were dedicated, between the appearance of the second edition in 1598 and the present enlarged one. The table enumerates forty essays; but there are in reality only thirty-eight, the two last ('Of the publike' and 'Of Warre and peace') not appearing. The 'Meditationes sacræ' and 'Of the Colours of good and euill', which were contained in the first two editions, were also omitted; due, probably, to the large increase in the number of essays (thirty-eight instead of ten). | | | |
| 212 | — The Essaies Of Sr Francis Bacon . . . His Religious Meditations . . Places of Perswasion and Disswasion . . . Printed at London for Iohn Iaggard . . . 1613.
Sm. 8vo. (16mo. size), <i>an original defect in one leaf, rendering a few letters defective, and 2 or 3 headlines slightly defective, but a large and fine copy; green levant morocco, gilt edges</i> 1613 | 42 | 0 | 0 |
| | The so-called sixth edition, a pirated reprint compiled from the genuine edition of 1612 and the edition of 1606. It contains also the fragment, 'Of the Colours of Good and Euill'. | | | |
| 213 | BAGEHOT (Walter). ECONOMIC STUDIES. 1880.—Biographical Studies. 1881.—Literary Studies. 2 vols., 1891:—together 4 vols., 8vo., edited by Richard Holt Hutton; LIBRARY EDITIONS; <i>newly bound in half blue morocco gilt</i> 1880-91 | 3 | 10 | 0 |
| 214 | BARRIE (J. M.). Auld Licht Idylls; Better Dead.—My Lady Nicotine; Margaret Ogilvy.—Sentimental Tommy. 2 vols.—When a Man's Single.—A Window in Thrums; An Edinburgh Eleven;—together 6 vols., 8vo., <i>with plates; cloth</i> New York, 1896 | 1 | 4 | 0 |
| 215 | BEAUMONT AND FLETCHER. Fifty Comedies And Tragedies. Written by Francis Beaumont And John Fletcher, Gentlemen . . . London, Printed by J. Macock . . . MDCLXXIX. Folio, <i>with the fine portrait of Fletcher by Marshall; a few small holes mended and letters restored in facsimile, otherwise a fine sound copy in old calf (joints mended)</i> 1679 | 8 | 8 | 0 |
| 216 | [BERKELEY (Sir William)]. The Lost Lady A Tragy Comedy. Imprinted at London by Jo. Okes, for John Colby . . . 1638.
Sm. folio, <i>a very clean and large copy, with wide fore margins; half calf extra, gilt edges, by Rivière</i> 1638 | 20 | 0 | 0 |
| | VERY RARE; in 1908 a copy fetched £40, and the Hoe copy realized 205 dollars in January of this year. It is a copy of the first issue of the first edition. In the following year it was re-issued, the sole alteration being in the date on the title-page. The author, Sir William Berkeley (or Barclay) was afterward governor of Virginia.
"The somewhat complicated plot . . . is cleverly managed, and the writing is effective in the serious as well as in the comic parts of the action. Berkeley understands how to sustain and heighten in its progress the interest of a dramatic argument, intrinsically ingenious and perspicuous; and he is at the same time not altogether devoid of a certain subtlety of thought and vivacity of wit."—Dr. A. W. Ward. | | | |

		£	s.	d.
217	BEHN (Mrs. Aphra). PLAYS, HISTORIES, AND NOVELS. With Life and Memoirs. 6 vols., 8vo., LARGE PAPER, with portrait; boards, £5. 10s; or, half red levant morocco 1871	8	8	0
218	BERNARD (Saint). A Hive Of Sacred Honie-Combes Containing Most Sweet And Heavenly Counsel: Taken Out Of The Workes Of . . . S. Bernard . . . translated . . . by Antonie Batt . . . Printed at Doway, by Peter Avroy, for Iohn Heigham. Anno 1631. Sm. 8vo., with a contemporary copper engraving of St. Bernard; calf Douai, 1631 Mr. Hazlitt does not mention the engraving, but apparently it belongs to the book.	5	5	0
219	BINYON (Laurence). Attila. A Tragedy in Four Acts. Post 8vo., boards 1907	0	2	0
220	BLAKE (Emma M.). Reliquæ (Poems). Sm. 4to., dark blue calf Privately printed, 1854	0	5	0
221	—— (William). SONGS OF EXPERIENCE. 1794. 4to., preface and 27 COLOURED reproductions made from the original copy in the British Museum by WILLIAM MUIR; sewed; SCARCE 1885	6	6	0
222	BODRUGAN (Nicholas). An Epitome of the title that the Kynges Maiestie of Englande, hath to the souereigntie of Scotlande, continued vpon the auncient writers of both nacions, from the beginnyng . M.D.XLVIII . . . (Colophon:) Excusum Londini, In Aedibus Richardi Graftoni . . . M.D.XLVIII. Sm. 8vo., black letter; a marginal note very slightly cut into, and the plain margin of one leaf mended a little; crimson levant morocco, gilt edges, by Bedford 1548	72	0	0
	EXTREMELY RARE, apparently only three other copies, viz., those in the British Museum and Advocates' Libraries, and the Scott copy (which was sold in 1905) being known. Scott, <i>Bibliography of Works relating to Mary Queen of Scots</i> 3 (with reproduction of the title.)			
223	BRETON (Nicholas). A Dialogue full of pithe and pleasure: between three Phylosophers: Antonio, Meandro, and Dinarco: Vpon the Dignitie, or Indignitie of Man. Partly Translated out of Italian, and partly set downe by way of obseruation. By Nicholas Breton, Gentleman . . . London Printed by T. C. for Iohn Browne . . . 1603. Sm. 4to., black letter; quite perfect, with the blank leaf marked 'A', before the title; red levant morocco, gilt edges 1603	28	0	0
224	—— An Olde Mans Lesson, And A Young Mans Love. By Nicholas Breton. London Imprinted for Edward VWhite . . . 1605. Sm. 4to., with the last leaf containing the colophon; the title a little soiled, and the plain margins of a few leaves mended a little; purple morocco gilt, by C. Marton, formerly Mitford's copy 1605	40	0	0
	EXTREMELY RARE. Apparently no other copy has been sold by auction since the Corser sale (1868).			
225	BRETT (Arthur). Threnodia. On the Death of . . . Prince Henry, Duke of Glocester. By Arthur Brett, Student of Christ-Church . . . Oxford, Printed by H. Hall, Printer to the University, for Ric: Davis, 1660. Sm. 4to., with the blank last leaf; red levant morocco, gilt edges, by Rivière 1660	4	4	0
226	BUCHANAN (Robert). The Wandering Jew: A Christmas Carol. Post 8vo., cloth 1893	0	3	6
227	BURNEY (Fanny). DIARY AND LETTERS OF MADAME D'ARBLAY. Edited by her Niece. 7 vols., post 8vo., with an engraved frontispiece in each volume, and a facsimile of a page of the diary; original cloth 1842-46	2	16	0

228 BROWNE (William). (*Engraved title:*) Britannia's Pastorals. Lond: print: for Geo: Norton, dwell: at Templebarr. W. Hole fe—Britannia's Pastorals. The second Booke . . . London: Printed by Thomas Snodham for George Norton . . . 1616.

2 parts in 1 vol., sm. folio, *the title and most part of pp. 60-1 of the first part engraved; foremargin of the engraved title a little frayed and a few plain margins in the second part very slightly wormed, but a wonderfully fine and large copy* ($11\frac{7}{8} \times 7\frac{7}{8}$ in., probably LARGE PAPER), *crisp and remarkably clean; in the original limp vellum* [1613]-16 105 0 0

FIRST EDITION of both parts. There are prefatory verse by John Selden, Michael Drayton, and Christopher Brooke, among others, in the first part; and by W. Herbert, John Davies of Hereford, G. Wither, and Ben Jonson in the second part.

This is probably the finest copy now in existence.

229 [BROWNING (Elizabeth Barrett)]. SONNETS. By E. B. B. 12mo., FIRST EDITION, *green levant morocco by Zaehnsdorf, UNCUT, extremely rare Reading: [not for publication], 1847* 84 0 0

A copy, similarly bound, realized \$490 at the Allis sale in New York, in March last.

230 ——— (Robert). POETICAL WORKS. With Biographical and Historical Notes, and Indexes. 17 vols., 8vo., EDITION DE LUXE; *printed on HAND-MADE PAPER, with 5 portraits; buckram* 1888-94 26 0 0

Only 250 copies were printed of this fine edition. It is the only library edition.

231 ——— PIPPA PASSES. Sm. 4to., *with 7 full-page illustrations by L. Leslie Brook, one of sixty copies printed on Japanese vellum; blue Levant morocco extra, both sides being inlaid with various coloured leather, with doublures of blue and crimson levant morocco, also inlaid* 1898 6 6 0

232 BURNS (Robert). WORKS, with his Life, by Allan Cunningham. 8 vols., 12mo., *with engraved title-pages and frontispieces; polished calf extra* 1834 5 5 0

233 BUTLER (S.). Hudibras. With Dr. Grey's Annotations. New edition, corrected and enlarged. 3 vols., 8vo., *with 8 plates and numerous woodcuts by J. Thurston; calf gilt* 1819 0 15 0

234 [CARLYLE (Thomas)]. The LIFE of FRIEDRICH SCHILLER. Comprehending an Examination of his Works. Roy. 8vo., FIRST EDITION, *with portrait; a clean copy in the original boards, uncut* 1825 1 6 0

235 ——— Critical and Miscellaneous Essays: collected and republished. 4 vols., post 8vo., *calf gilt* 1847 0 15 0

236 CENTLIVRE (Susannah). DRAMATIC WORKS. With a new Account of her Life. 3 vols., 12mo., *with portrait; newly bound in half calf* 1872 2 10 0

237 CERVANTES (Miguel). DON QUIXOTE DE LA MANCHA. Translated by CHARLES JARVIS. 2 vols., 4to., *with 2 portraits and 67 fine plates after G. Vander Gucht and C. du Bosc; old calf (repaired)* 1742 2 2 0

238 CHARLES II. A Pindarick Ode upon his Majesty's Review of his Forces, at Putney Heath. (*Col.:*) London, Printed for Walter Davis in Amen Corner. 1684. Sm. folio, 1 leaf unbd. 1684 0 10 0

239 CHAUCER. THE COMPLETE WORKS OF GEOFFREY CHAUCER. Edited from numerous Manuscripts by the REV. WALTER W. SKEAT. 6 vols., and SUPPLEMENT;—together 7 vols., 8vo., *illustrated with facsimiles; newly bound in half brown levant morocco, by Root* Oxford, 1894-97 9 9 0

240 CHAUCER. . The workes of Geffray Chaucer newlye printed, wyth dyuers workes whych were neuer in print before : As in the table more playnly doth appere. Cum Priuilegio ad imprimendum Solum. Printed by Wylllyam Bonham dwellynge at the sygne of the Kynges armes in Pauls Churchyarde. 1542.

Sm. folio, *the title within a woodcut border on which are the initials W R ; with WOODCUTS ; a few plain margins skilfully restored and some wormholes in the last 3 or 4 leaves mended and filled in ; a fine and large copy in red levant morocco extra, gilt edges, by Rivière* 1542 110 0 0

SECOND EDITION of Chaucer's works. The edition dated 1542 is frequently supposed to be identical with the undated edition having the same booksellers' names (Bonham, Petit, Reynes, etc.), but it is a quite distinct edition and far rarer—The contents are the same as in Godfrey's text of 1532, with the addition however of The Plowman's Tale as the last eight leaves of the Canterbury Tales. It was printed here for the first time.

CIVIL WAR NEWSPAPERS:

241 MERCURIUS PUBLICUS: Comprising the Sum of Forraign Intelligence ; with the Affairs now in Agitation in England, Scotland, and Ireland. For Information of the People. A CONSECUTIVE SERIES from June 14, 1660, to August 20, 1663, forming 158 nos. as detailed below. Sm. 4to., bound in 4 vols., contemporary calf 1660-63 60 0 0

Nos. 25-54 (no. 52 skipped), 1660 ; Nos. 1-53 (no. 43 skipped, and nos 7 and 39 missing, 1661) ; Nos. 1-52 (nos. 32, 35, 36 and 43 missing) 1662 ; Nos. 1-33 (nos. 9 and 11 missing), 1663. One number defective.

A very rare series, IN FINE CONDITION. This "Newsbook" commenced with No. 1, 29 Dec.—5 Jan. 1660, and was continued as a weekly publication to 3 September, 1663.

THE PARLIAMENTARY INTELLIGENCER, nos. 24-52, 4 June —24 December, 1660, is bound with the first volume.

242 THE INTELLIGENCER; published for the Satisfaction and Information of the People R. Hodgkinson

No. 1. 31 August, 1663 ; nos. 3-17 (wanting 13, 14 and 15). 14 Sept.—21 Dec., 1663

Nos. 1-95, ODD NOS. ONLY (wanting 17, 25, 61, 65, 75, 79, 83 and 93). 4 Jan., 1664—5 Dec., 1664

THE NEWES, published for Satisfaction and Information of the People R. Hodgkinson

Nos. 1-18 (wanting 13 and 15) 3 Sept. 1663—31 Dec., 1663.

Nos. 2-100, EVEN NOS. ONLY (wanting, 10, 62, 76, 80, 84, 98). 7 Jan., 1663—22 Dec., 1664

— in 1 vol., sm. 4to., old calf 1663-4 20 0 0

VERY RARE. At the commencement of the year 1664 these periodicals were made consecutive, the *Intelligencer* being issued on Monday and the *Newes* on Thursday, both periodicals being numbered and paged together as if the same periodical.

243 THE PUBLICK INTELLIGENCER. Communicating the chief Occurrences and Proceedings within the Dominions of England, Scotland, and Ireland : together with an Account of Affaires from severall parts of Europe. Nos. 50-101 (wanting 62, 66 and 89), 15 Sept. 1656—28 Sept. 1657 ; in 1 vol., sm. 4to., old calf ; VERY SCARCE 1656-7 16 16 0

244 CREIGHTON (Mandell). QUEEN ELIZABETH. 4to., ORIGINAL EDITION, with 40 beautiful photogravure plates including a coloured reproduction of a miniature of Queen Elizabeth by N. Hilliard ; sewed, SCARCE 1896 10 10 0

245 — the same. 4to., ORIGINAL EDITION, with illustrations as above ; brown levant morocco extra, gilt edges — 1896 11 0 0

		£	s.	d.
246	CRUIKSHANK (George). <i>THE HUMOURIST: a Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Epigrams, Bon Mots, Jeu d'esprits, etc., carefully selected. 4 vols., 12mo., with 40 COLOURED PLATES by GEORGE CRUIKSHANK (including 4 engraved titles); a VERY FINE copy in calf extra, gilt backs by Bedford; VERY SCARCE</i>	1822, 19, 19, 20	22	10 0
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591	— TWO ANGELS HOLDING THE SUDARIUM. B. 25. Engraving on copper (3 $\frac{15}{16}$ in. by 5 $\frac{1}{2}$ in.), slightly cut at corners, from the Mariette collection	1513	32	0	0
592	— VIRGIN SEATED AGAINST A TREE. B. 35. Engraving on copper (4 $\frac{9}{16}$ in. by 3 $\frac{15}{16}$ in.), somewhat damaged	1513	10	0	0
	This is one of the two plates described by Thausig as "Dürer's two most beautiful engravings of the Virgin."				
593	— THE MAN OF SORROWS. B. 22. Etching on tin (4 $\frac{5}{16}$ in. by 2 $\frac{1}{2}$ in.)	1515	6	0	0
594	— THE MAN OF SORROWS, with His arms extended. B. 20. Engraving on copper (4 $\frac{9}{16}$ in. by 2 $\frac{3}{4}$ in.), cut close and stained	undated	6	0	0
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598	— THE PRODIGAL SON. B. 28. Engraving on copper (9 $\frac{13}{16}$ in. by 7 $\frac{5}{8}$ in.)	undated, end of 15th cent?	60	0	0
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The Almighty distributes the Seven Trumpets to the Angels

The Angel blows the Sixth Trumpet

St. John eating the Book

The Destruction of Babylon

The Woman standing on the Moon

St. Michael and the Angels fight the Devils

The Beast with seven heads and ten horns

Christ with the three Angels

The Dragon with two horns, and Beast with seven horns

The great Whore of Babylon seated on the Beast

Destruction of the Whore of Babylon and the Dragon

Christ on a White Horse

The Angel in the Sun calling the Birds of Prey

The Angel receives the Key from the Almighty

The Angel shows St. John a Vision of the New Jerusalem

The Angel shows St. John a Vision of the Almighty

"Among the earliest who practised the art [of engraving] in France, Jean Duvet, born at Langres in 1480, evidently formed his



599. DUVET. ILLUSTRATIONS TO THE APOCALYPSE.
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* * * See illustration.

600 GRUN (Hans Baldung). ANGELS WITH THE BODY OF CHRIST. B. 43.
Woodcut

3 3 0

601 HOLLAR. Ornatus Muliebris Anglicanus or the severall Habits of English Women, from the Nobilitie to the contry (*sic*) Woman, as they are in these times, Wenceslaus Hollar, Bohemus fecit Londini, A°: 1640 . . .

Sm. 4to., *engraved title and 26 copperplates, complete, BRILLIANT impressions, with large margins; olive morocco extra, gilt edges, by Bedford*

1640 24 0 0

A copy of the very rare first issue before the addition of the publisher's name, etc., on the title.

602 ——— Navium Variæ Figuræ et Formæ, a Wenceslao Hollar in diuersis locis ad uinum delineatæ, & Aquaforti æri insculptæ, A° 1647.

Oblong sm. folio, *title, giving view of harbour with shipping, and 11 other engraved plates, fine impressions; dark green levant morocco, gilt edges, by Rivière*

1647 20 0 0

MECKENEN (Israhel van). [LIFE AND PASSION OF CHRIST].

The numbers refer to Dr. Lehrs' Catalogue (see note below) ignoring the very doubtful no. 11 which only occurs in the series at Vienna, and the titles and descriptions of the plates are from the British Museum Catalogue of German and Flemish Prints where the impressions now offered are mentioned, vol. ii. p. 339 *et seq.*

603 THE NATIVITY (7). *Very fine impression with slight margins, faint traces of colour*

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Christ crowned with Thorns
Christ shown to the People
The Flagellation
Christ nailed to the Cross

The Crucifixion
The Descent from the Cross
The Lamentation
The Entombment
The Resurrection
The Angel at the Tomb
The Ascension
Christ appears to Mary Magda-
lene
Christ appears to his Disciples
Christ and the Youths
The Unbelieving Thomas
Descent of the Holy Ghost
The Last Judgment

*** See illustrations.

- 612 SCHRÖTBLÄTTER (or "LA MANIERE CRIBLÉE")
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THE VIRGIN [Schreiber 2435]. VERY FINE *specimen*
of this manner of engraving ; PROBABLY UNIQUE ; skilfully
repaired

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A very remarkable print, which together with the following item are described by Schreiber as the largest specimens of this manner he had ever met with. This impression is believed to be quite unique and with the "St. Gregory" (see below) was found pasted in the cover of a Latin Bible, printed by Koberger at Nuremberg in 1478. The design is surrounded by a border which Dr. Lehrs declares to be copied from a Patina of 1466 by the master E. S. and it is remarkable as showing the close connection between these prints and the earlier specimens of wood-engraving that this border is almost identical with the remains of the one formerly surrounding the "Christ on the Cross," no. 582 in this Catalogue. The size of the print to the outside border is $13\frac{3}{4}$ in. by 10 in.

*** See illustration on opposite page.

- 613 THE MASS OF SAINT GREGORY [Schreiber 2646].
VERY FINE *specimen of this manner of engraving ; slight*
traces of colour (yellow ochre) on the floors and windows,
and skilfully repaired

XV cent. 500 0 0

ALMOST UNIQUE. A copy without the border, in a different state, is in the Berlin Museum, and is the only other impression known. The plate is surrounded by the same border as used for the above, and with it was found pasted in a Latin Bible of 1478, and is of similar dimensions.

*** See illustration on page 72.

- 614 ST. OSWALD AND ST. NOTBURGE [Schreiber 2717]
UNIQUE *specimen of this manner of engraving ; coloured in*
red-brown, green, and yellow

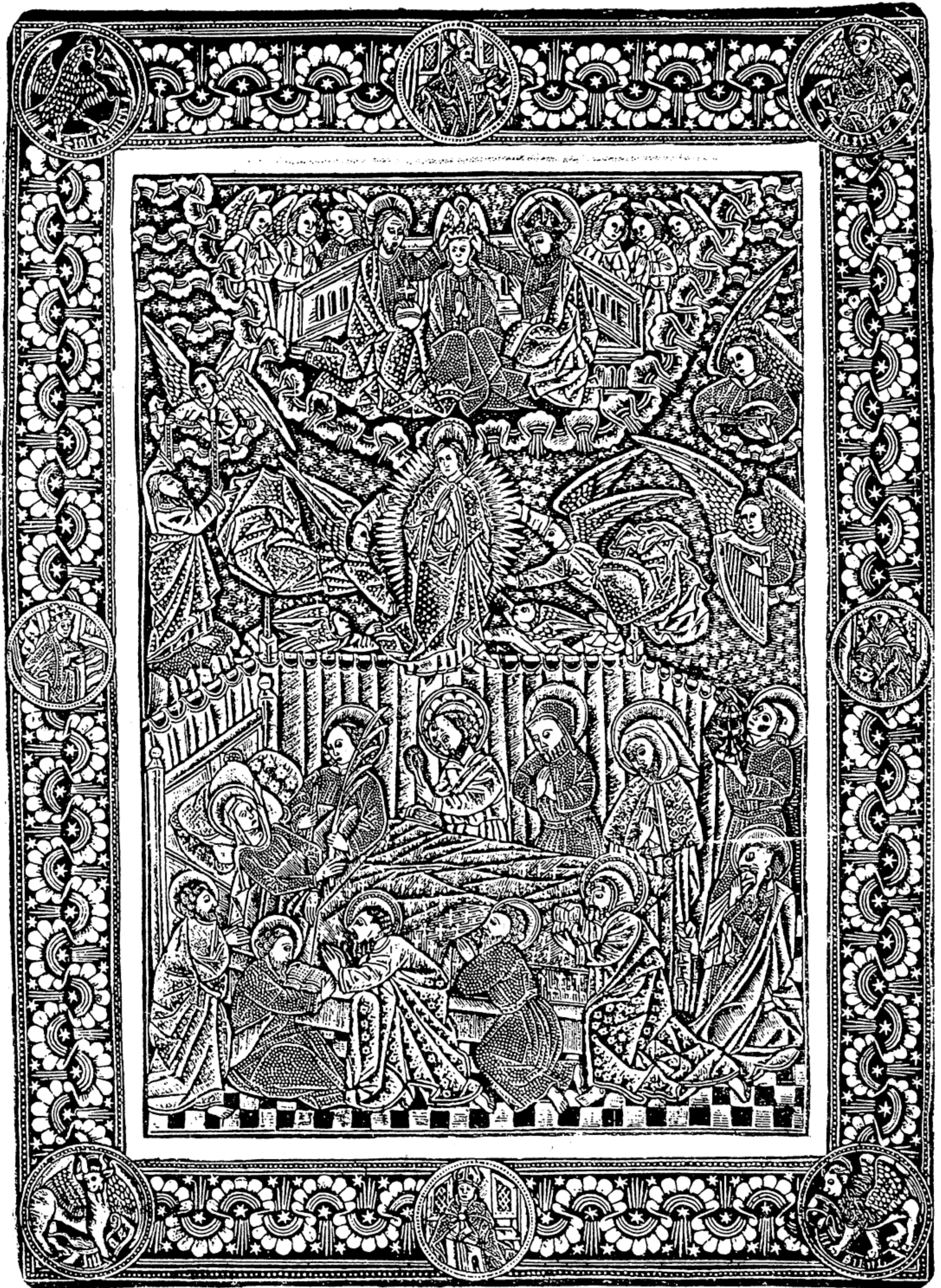
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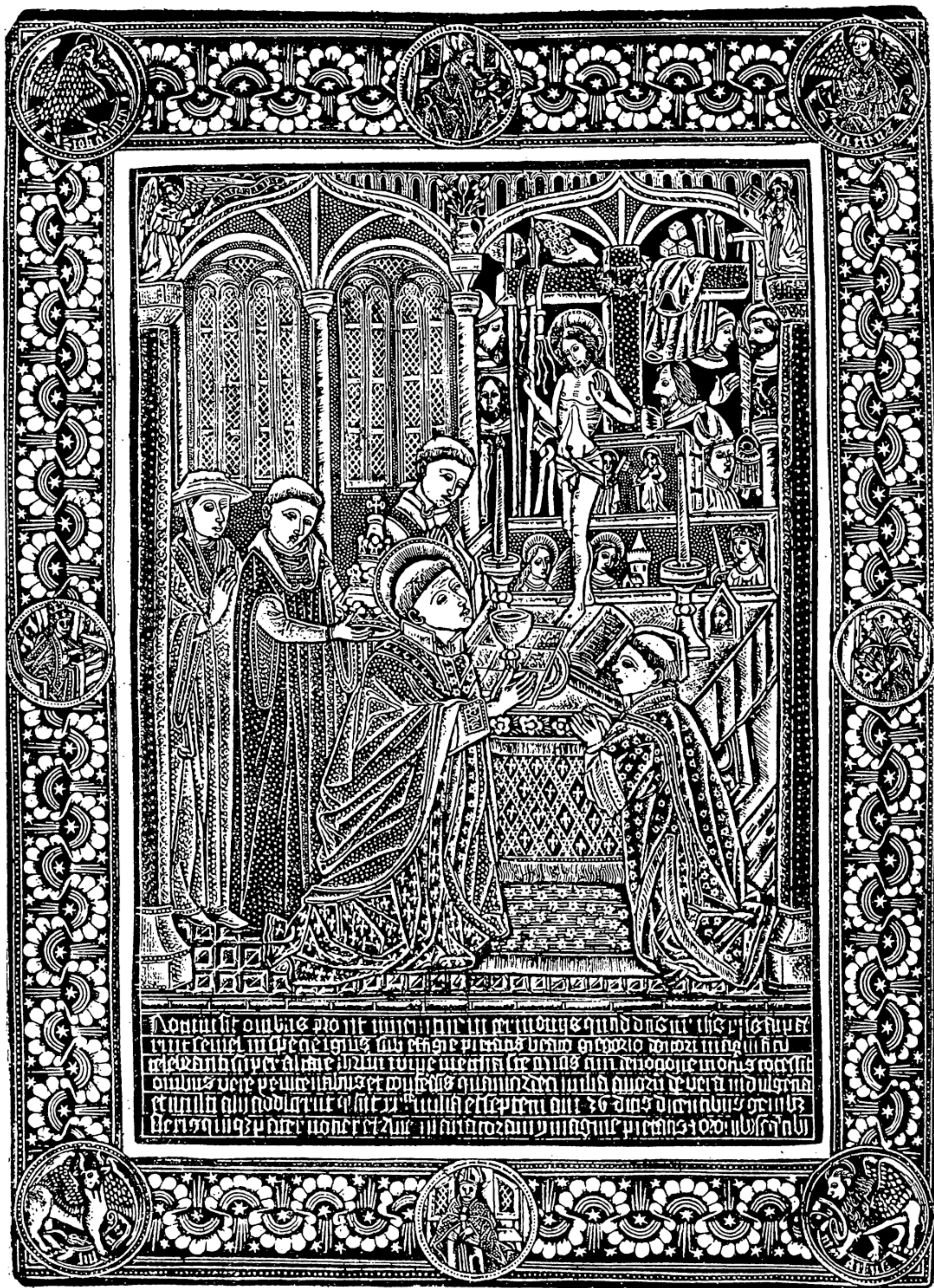
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